THE HEART OF A ROOM IS THE RUG

THE

HEART OF A ROOM

IS THE RUG

The HEART OF A ROOM IS THE RUG

A sketch in words, showing
various ways of treating
the decorative features
of rooms in which

"HARTFORD-SAXONY" RUGS

are used.
Written by a woman for women

Published September, 1925, by the

Bigelow-Hartford Carpet Company
ESTABLISHED 1825

NEW YORK CHICAGO BOSTON SAN FRANCISCO
PHILADELPHIA DETROIT ATLANTA LOS ANGELES

Copyright, 1925, by the
BIGELOW-HARTFORD CARPET COMPANY
Printed in the U. S. A.

"HARTFORD-SAXONY" RUGS

The heart of a room is the rug

EVERYONE has enjoyed, some time or other, contact with a room, gracious and hospitable, which, like a beautiful smile of friendliness and warmth, has invited us to remain. Who of us, when left alone in a room of such atmosphere, has not walked across the soft, cushiony rug, loving its rich, mellow colorings, sat in every chair — like Goldilocks in "The Three Bears"—admired the upholstery, and tried to visualize the light and shadow effects on the colored window drapes, if the generous reading lamps and small plump lamps should suddenly shed their golden glory? Then, to reassure ourselves that this were not a make-believe place, haven't we parted the pretty drapes and peeked at the world outside?

Perhaps we have not dared to take this little room-journey actually, but mentally we have absorbed and appreciated every detail of the charming interior.

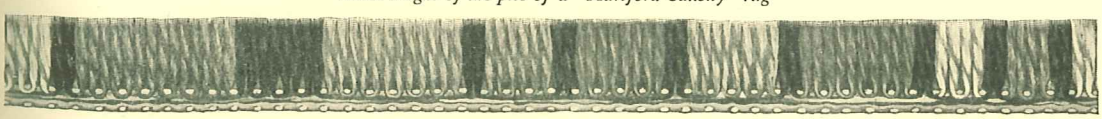
To bring this home-life spirit of tranquility, warmth and color into our own homes is the choicest ambition of us all. But it cannot be accomplished by set rules, like baking a cake, because personalities are too varied, lives too individually lived.

However, there are suggestions that can help to lead us out of a quandary, when we plan the new home or redecorate rooms that have begun to look weary and perplexed—useful hints on background treatment, color harmony and balance in arrangement, for the haven that Dad remembers through the long day and returns to with a song in his heart at eventide, for the rooms that spread for Mother an indoor sunshine, and for the surroundings that keep children content and enrich their youth.

In selecting the units to form our rooms, do let us pay special attention to quality. It is worthy of our most careful thought. Nowadays, when we have so much at our fingertips, the very best is not prohibitive in cost. This search for durable things is more than repaid in the service they give. What one of us will not feel a glow of satisfaction when, in after years, the rooms we once so lovingly labored over still thrill us with their peacefulness and beauty? Time touches lightly such interiors, only mellowing their softness in the passing.

Wall and floor coverings no longer are considered mere decorations, but backgrounds for all that the rooms contain. They are sources of inspiration, whereby to create the atmos-

Exact height of the pile of a "Hartford-Saxony" rug



phere that will express our personality, the secret of every pleasing room. Those who must content themselves, for a time, with a landlord's wall coverings, may find in rugs a compensation for inharmonious wall finishes.

The heart of the room is the rug. It is the central unit from which all the other units—furniture, drapes and accessories — seem to radiate. Around its color scheme the decorations are built; its tone and texture pulsate with a warming welcome. Little of the real spirit of the room is left if the rug is taken out. So, infinite care should be given to the selection of an appropriate rug, constantly bearing in mind the room in which the rug is to be used, the part each particular room plays in the home-life, and, so especially, the amount of wear the rug will have to endure.

Rugs that give abundantly of their rich colorings, that soften the too pronounced units in the room, that give life to somber places, and that lightly bear the severe wear of passing years are of surpassing value to home environment. Such are "Hartford-Saxony" rugs.

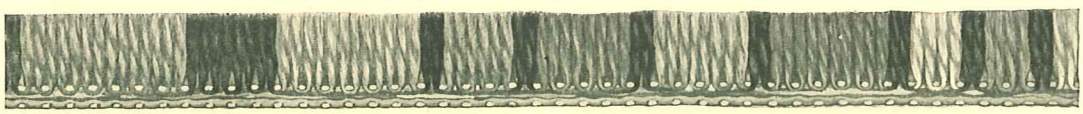
You cannot step on a "Hartford-Saxony" rug without being instantly conscious that this is a very different kind of rug from any other you ever have known. It fears no wear; its durability is almost proverbial; its softness of pile and richness of colorings give it a luxurious charm that makes its moderate price a source of wonder.

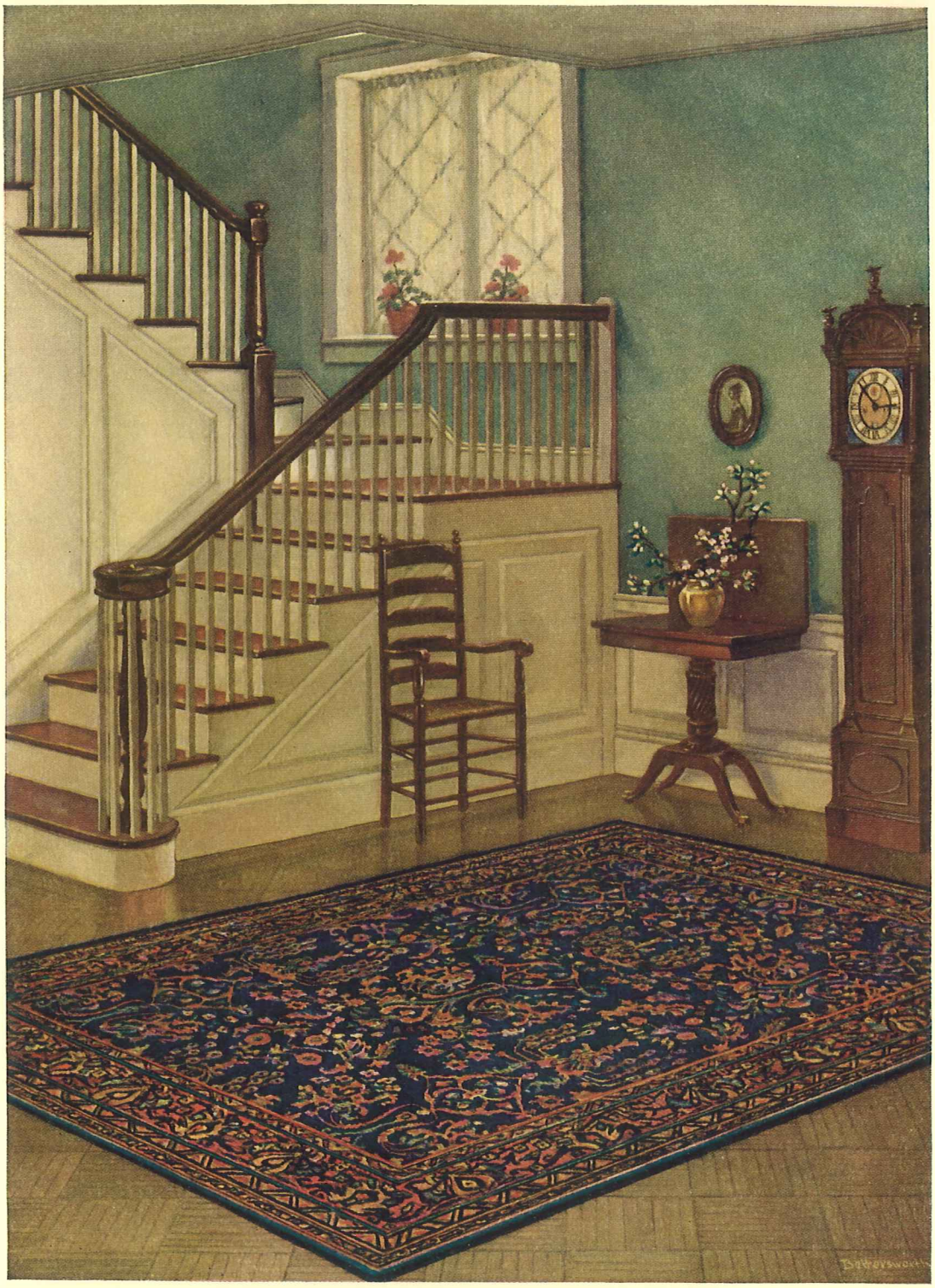
Originally "Hartford-Saxony" rugs were made for use in hotels, clubs, and other buildings over the floors of which thousands of people pass daily. There are now more yards of "Hartford-Saxony" carpets and rugs in the lobbies, corridors and public rooms of the leading hotels of the United States than any other floor covering fabric made in America. But there is nothing about "Hartford-Saxony" rugs that makes them "hotel rugs," except their sturdiness and durability that enables them to stand up successfully for years under the hardest wear any floor covering ever is called on to endure. There are thousands of these rugs in homes all over the country. We have recently received many letters from their owners telling of "Hartford-Saxony" rugs that have given splendid service for fifteen, twenty and twenty-five years and still are in excellent condition.

"Hartford-Saxony" rugs have a pile fully three-eighths of an inch high, made of yarn specially blended from several kinds of foreign wools to obtain the utmost in resiliency and durability. For every strand of yarn that appears in the pattern on the surface, four others are woven into the body, besides heavy binder and stuffer threads that add to the softness of the rug, act as a cushion, and make the rug lie flat on the floor without curling and without slipping.

The patterns of "Hartford-Saxony" rugs are greatly varied; lovely adaptations of Oriental motifs for rooms with plain effects or true period designs; simple grounds with unusual borders for rooms that are summer-like with their flowered walls and drapes; symbolic Chinese and Japanese motifs that add loveliness to many rooms, and other both quaint

Unusual durability is gained by the high pile of a "Hartford-Saxony" rug





"Hartford-Saxony" rug, pattern 1100, color 6, is a reproduction of an 18th Century Sarook design, in which the Tree of Life is interspersed with trees and flowers. The all-over covering of the ground makes this an excellent rug for reception halls. It also would make a rich looking living-room, if combined with sand colored walls, Jacobean furniture and drapes of mulberry damask.

and modern patterns for rooms that require special effects to give them individuality.

The colorings and their combinations are as fascinating as the designs. The master of the house views these rugs with as much appreciation as the mistress. He finds in them no occasion for questioning whether the colors and patterns are too feminine, or not sufficiently expressive of sturdier qualities.

Perfect harmony and balance, cheerful notes of vivid hues relieved and mellowed by delicate tones, handsome two-color effects framed by striking borders of gay and happy conceptions, and other variations are skilfully blended on rich, majestic grounds—all features that contribute to the distinguished appearance for which "Hartford-Saxony" rugs are admired.

Creating dignified but hospitable reception halls

PEOPLE so often neglect their halls when planning new decorations. They think of a hall merely as an entrance from the outside world, a place to drop the hat and coat, or just a passageway to rooms beyond. And, because this is the case, we have many cold, forbidding entrances to homes that, in reality, are the very essence of graciousness and good taste.

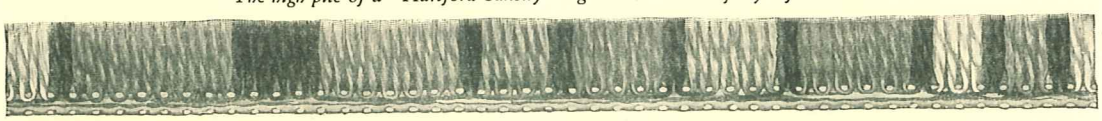
Let us regard the hall with a different feeling, remembering that it is not only an entrance but an introduction to the home. Let us create an atmosphere of expectancy, one that suggests sociability, companionship, and makes our friends glad to drop in for a cozy chat.

In reception halls where there is little or no daylight, the rug must be the prominent color note. With plain wall coverings in tan, buff, or cream, "Hartford-Saxony" rug, pattern 570, color 32, a reproduction of a lovely old Serebend pattern worked out in gold, ecru, green and blue on an exquisite rose ground, affords a delightful beginning in the hall of many greetings. The golden rays of the artificial light intensify the vividness and charm of the colors. The all-over motif of this rug obscures the trace of dusty footsteps and weather marks.

A simple group, a mahogany console with gilt mirror hung above and a Colonial ladder-back chair with rush seat at the side, gives a unified and pleasing effect. And if, instead of the cold dignity of side lighting fixtures, there is a pottery lamp in blue with parchment shade of burnished gold on which a gay-plumaged bird seems about to burst into song, we have that final touch which only subdued lighting can give.

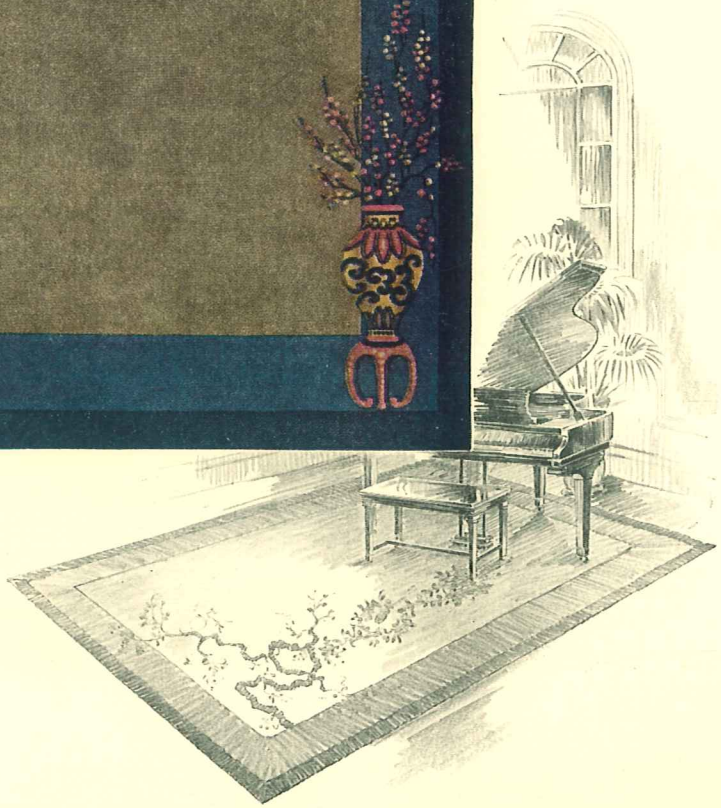
For the spacious hall, one which the daylight peeps in upon, with a stairway leading to the rooms above, "Hartford-Saxony" rug, pattern 655, color 16, is very fitting. The pattern is an adaptation of the Paisley shawl design, taken from the famous old rug on exhibition in the Kensington Museum, London. On a tan ground, the generous all-over motif in warm rose tones, gray-blue, green, ecru and dark blue is enriched by the border pattern

The high pile of a "Hartford-Saxony" rug makes a wonderfully soft cushion





"Hartford-Saxony" rug, pattern 1737, color 42. A picturesque Japanese motif suggesting the hospitality of the dining-room. One might use with it walls of metallic silver-gray, changeable silk drapes with rose, gold and blue predominating, and simple Colonial mahogany furniture.



on a deep blue ground. A striped, two-tone wall covering in cream-white or buff gives a harmonious finish and at the same time adds height, if necessary. Plastered walls are appropriate for a hall of this type, especially if there is dark woodwork and paneling. Walnut or mahogany furniture blends nicely, and one may plan various ways of grouping the pieces. Simple, yet inviting, is the drop-leaf table, with a chair to one side upholstered in blue wool-velour. On the table, place a rose-tinted pottery fern dish; this tone and the fern green blend and repeat two of the pretty colors in the rug. Another comfortable and charming touch is the placement of a settee-bench in the nook under the stairs. For window drapes, use an unfadable, washable blue silk in shaded green-gold and rose hues, and for sash curtains, a cream silk gauze.

Equally handsome and suitable for the hall is "Hartford-Saxony" rug, pattern 1667, color 66, in an all-over pattern of warm rose, golden tans, ecru, green and spots of black, on a dark blue ground. This number and the two previously mentioned come also in runners and stair carpet sizes.

The abiding comfort of cheerful living-rooms

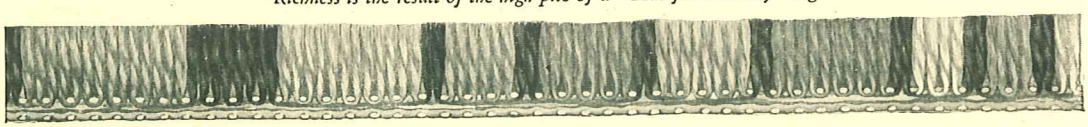
NO ROOM in the home bears the same close relationship to every member of the family as the living-room. It is the embodiment of solid comfort and intimacy. Here Dad finds relaxation, Mother spends many of her leisure hours, and the children have the goodly influence of family gatherings and exchange of confidences.

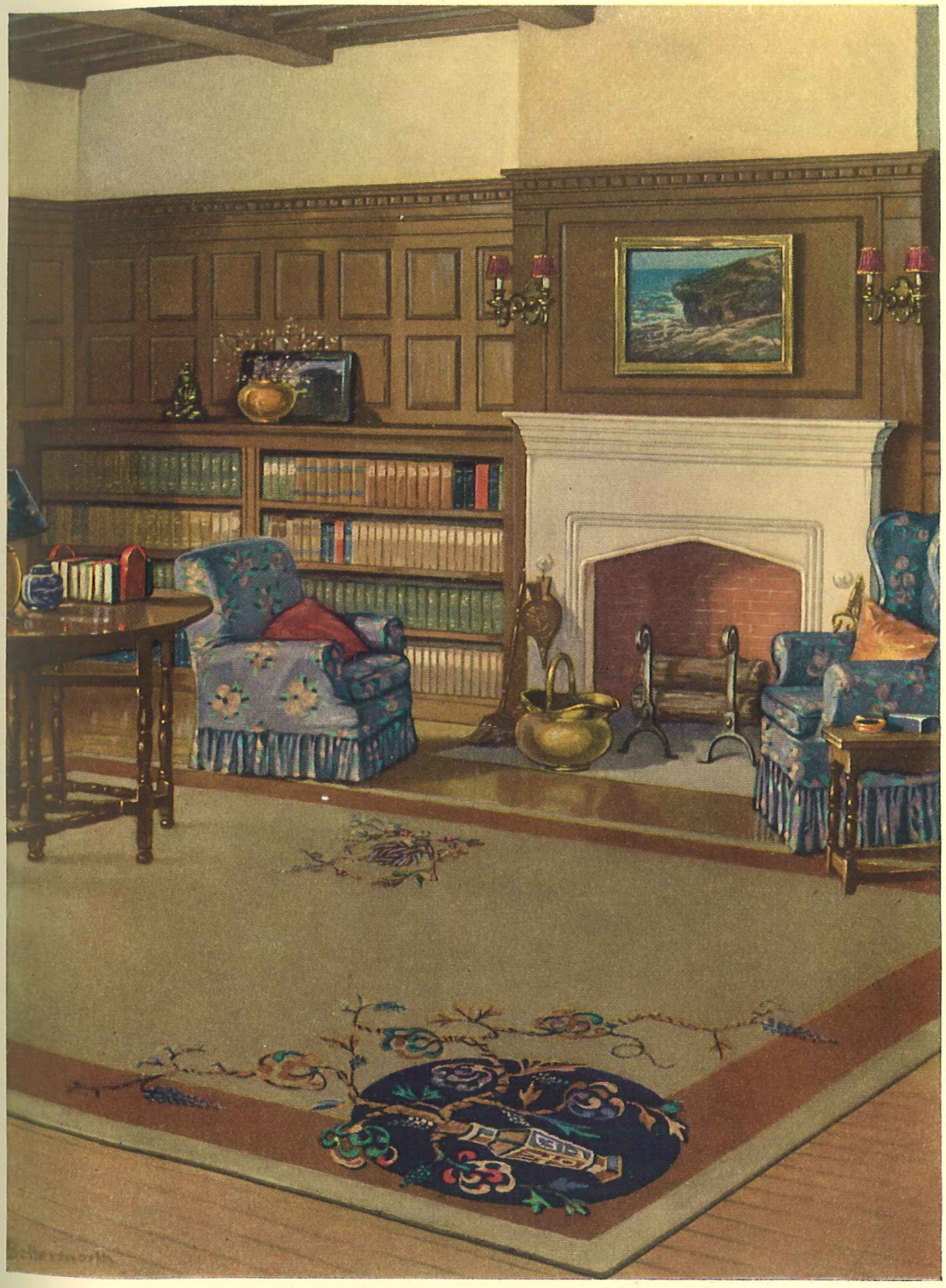
Because the small, compact house has become the thing, and apartments are never too generous with their space, the living-room often is the only one for the entertainment of friend as well as formal caller. Bearing this in mind, it is important that we not only arrange our living-rooms as comfort centers, but introduce wherever possible individual beauty.

As the majority of living-room walls are finished in a plain effect, the rug offers unlimited opportunity for design in the background plan. Then too, the figured surface is more practical. Probably no floor covering in the home receives or has to endure so much dust and severe usage as the living-room rug. And, of course, "Hartford-Saxony" rugs and patterns are in every way ideally suited to this hard service.

Taupe is a splendid color for living-rooms; it combines easily with other colors and does not show soil. A very charming and restful room may be built around "Hartford-Saxony" rug, pattern 1527, color 44. The gray-taupe ground has a graceful branching pattern in beautiful blues and shades of olive green with an intermingling of black. The blue border repeats the center scroll. Wall coverings of mottled blue, rose and taupe on a gray ground, walnut or mahogany furniture, and several easy chairs upholstered in worsted or mohair velour, blend with the rug. A black chair having a simple painted orna-

Richness is the result of the high pile of a "Hartford-Saxony" rug





There is an atmosphere of joyousness and breadth to this Chinese motif "Hartford-Saxony" rug, pattern 1685, color 4, that will add cheer and sprightliness to either living-room or dining-room. With walls of stippled ivory and striped sunfast drapes repeating the tones of the rug, it would make a striking background for mahogany Georgian furniture.

mentation in green offers a pleasing means of color repetition. Shaded silk reflecting green-blue, rose and silvery lights makes a pretty window over-drape; for under-curtains use a fine silk gauze

An Oriental motif forms the basis of "Hartford-Saxony" rug, pattern 1640, color 4. The sand ground looks so livable; the motif is soft and warm in a combination of mulberry, black, golden tan and two shades of blue. This is a beautiful rug to go with period furniture and simple paneled walls.

A fascinating new development in Chinese rug art is "Hartford-Saxony" rug, pattern 1685, color 4. On a taupe center framed by a neutral border, the strange pagoda jar motif, with its spreading branch and flower, rests on a vivid blue disk. As if the wind had broken a twig and bud from the aged branch, the small motif repeats the bright colors in an opposite corner. This same rug may be had with a gold center, or deep mulberry, with harmonizing and unusual color combinations.

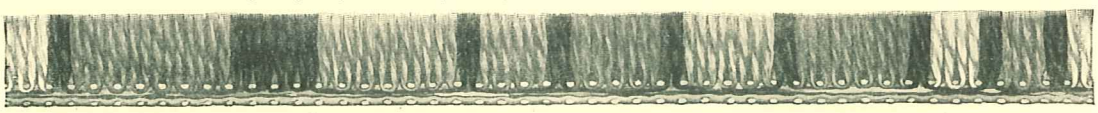
Library-dens that offer inspiration to weary minds

A HOME with a library-den is rich indeed, because this is the one room in the house where a man may be alone. He may enter this tucked-away sanctum, close the door and be truly happy, undisturbed, with his books, papers, pipes and tobacco jars. Even though this interior be used only for quiet and study purposes, it should be attractive and significant of tranquility and pleasant thoughts. One such library-den may have for the wall covering a washable reproduction of a tan and green grass-cloth, so that the bluish gloom much smoking leaves can be wiped away occasionally with a damp cloth, dark woodwork, and the sturdy "Hartford-Saxony" Bokhara rug, pattern 457, color 34. This is an adaptation in colors of the famous antique rugs made by the nomad tribes in the deserts of Turkestan—a glorious red ground, with an all-over conventional motif in vivid hues of blue and green relieved by warm tans. Window drapes in a self-figured, neutral tan rep will take the smoke clouds without showing the soil. Comfortable leather upholstered chairs, one in turkey-red and one in dark brown, add color and complete the comfort scheme.

In dining-rooms where "hospitality sits with gladness"

IN FURNISHING dining-rooms so many seek restraint and dignity. Why is this, when the dining-room is the scene of the happiest moments in a family's life? Instead this is where friendliness, gaiety and good cheer should prevail. The furniture sufficiently serves to give the necessary dignity; let the rug impart color and warmth of feeling. The Chinese arts inspire us to accomplish the beautiful and colorful in modern deco-

Highest quality asserts itself through the high pile of a "Hartford-Saxony" rug





"Hartford-Saxony" rug, pattern 1499, color 6. Such oriental adaptations always are charming for either dining-room or living-room. One could be planned with gray and white paneled walls, Colonial or Sheraton furniture upholstered in blue leather, and dull-gold colored silk draperies.



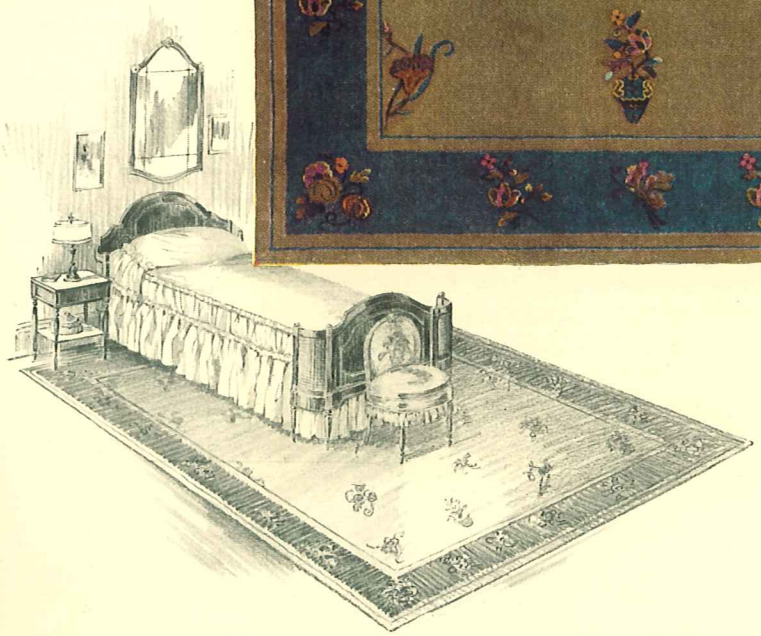


Dignity, beauty and wonderfully soft color are admirably blended in the Chinese motif reproduced in this "Hartford-Saxony" rug, pattern 1348, color 1. Put this rug with walls



in clouded effects of sand and deep golden tans, drapes of blue silk lined with gold, and under curtains of net, and you would have an inviting living-room hard to surpass.





"Hartford-Saxony" rug, pattern 1668, color 42. A romantic Chinese motif suited to a bedroom lively with color. Use painted furniture, blue linen drapes finished with floral bands matching the tones of the rug, and tie-back under curtains of ruffled voile, harmonizing with blue-gray walls.

rating. We love their splendor, the strange motifs and the conceptions of branch, leaf, flower and bird. Like ancient legends newly told and bits from once enchanted temples, they are repeated in a variety of wondrous harmonies in several of the interesting new "Hartford-Saxony" rugs, suggestive of the festive board.

A gracious and attractive dining-room may have wall coverings in cream, furniture with slightly curved legs, and window drapes of washable satin in blue or pale mulberry combined with sash curtains of cream net. All this harmonizes with the Chinese designs of "Hartford-Saxony" rug, pattern 1663, color 66. The scattered motifs, including a butterfly, lily and pomegranate in marvelous tints of old wine, jade, slate, gold, mulberry and sapphire blue, resting on their courtly blue ground and surrounded by the plain taupe border, develop a rug of unusual appearance.

"Hartford-Saxony" rug, pattern 1631, color 66, offers an all-over conventional pattern of the chestnut head and leaf in golden tans, ecru, green and soft blues, on a rich black ground. Such a rug is adaptable to a dining-room with the wall covering in a neutral shade of plain tan.

Those who love wealth of color more than of pattern, will enthuse over "Hartford-Saxony" rug, pattern 1521. This design comes in several lovely color blends—a plain black center with flowing gold-scroll border; a dark gray ground with scroll on blue, or a mulberry center with deep blue border. With these rugs, walls may assume a gay and figured aspect; windows may be draped with linen lined with contrasting hue, as suggested by the rug; or the walls may express themselves in shades of thistle-gray, tan-golds, or gray-greens, and window drapes become bright with cretonne in bird and flower effects on a pastel or a more vivid ground.

Dashes of additional color always can be introduced into the dining-room by minor accessories, such as red, blue, or yellow candles. Likewise, the use of fruit gives many a lively spot of color.

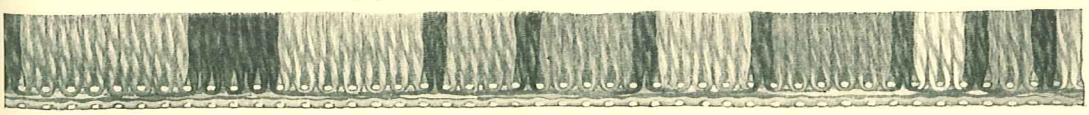
"When the sheep are in the fauld, and a' the kye at hame,
And all the weary world to sleep are gane."

AULD ROBIN GRAY

IN our effort to have bedrooms that are distinctive and a little more expressive of ourselves, sometimes we forget our good guides, harmony and balance. Certainly, colors and materials may take on lighter and gayer tones here, but even these must not be carried to an extreme.

For treating adjoining bedrooms, there are two "Hartford-Saxony" rugs that are quite delightful in design and coloring. Pattern 1647, color 41, has a deep taupe ground with a damask effect in a darker shade; scattered over this are lovely floral sprays in soft blue and two shades of mulberry. The companion

The high pile assures long wear in a "Hartford-Saxony" rug





The soft warmth of this rich mulberry ground, spots of crisp color in characteristic Chinese style, and deep-toned border, impart a cheer delightful in a dining-room. It could also be used effectively with Sheraton or Chippendale furniture, striped walls of grayish tan offset by bits of green, and two-tone silk drapes with under curtains of ecru. This is "Hartford-Saxony" rug, pattern 1669, color 8.

rug, pattern 1695, color 41, perhaps more appealing to the master's taste, has a two-tone damask center in gray-taupe and a border of the spray motif. Pale gray walls are wonderfully restful and an ideal background for window drapes in a blue ground cretonne with touches of orange, green, dark gray and slight traces of mulberry. Where silk drapes are preferred, a two-tone green-blue for over-drapes, and sash curtains in a very pale gold silk gauze give a striking effect.

Green is charming for bedrooms and there is such a good-looking "Hartford-Saxony" rug, pattern 1521, color 9, with a jade center, and border in taupe outlined in three shades of gold. Select a wall covering with an ivory ground and dainty design of French nosegays with pale rose, green and yellow tints. Dainty ruffled curtains of white marquisette or voile may be overhung with plain rose linen; the same idea to be carried out for the bedcovers. For accessories, add a couple of chairs; one, a small low back chair enameled in ivory and ornamented with jade and gold; another, a comfortable wicker enameled in green, with cushion of rose ground cretonne repeating some of the colors of the rug and drapes.

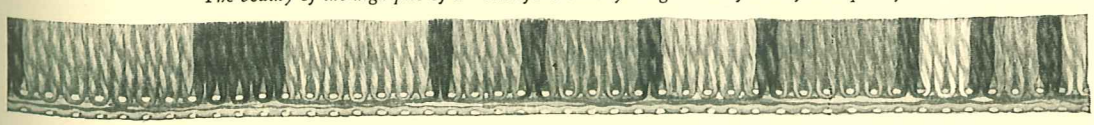
IN the foregoing pages we have tried to help you visualize several ways in which "Hartford-Saxony" rugs can be used effectively. But no brochure of the size of this can do more than faintly hint at the almost infinite possibilities for decorating around the peculiarly warm beauty of these rugs.

The development of rug-weaving and of rug-art is profound. In "Hartford-Saxony" rugs it has reached a height unsurpassed by any other floor covering made in America. In such a rug there are nuances and overtones of artistic feeling that can be likened only to those of a master-built piano.

This art has been, with us, one hundred years in the making, ripened by long experience and nurtured by a ceaseless quest for betterment.

In the great mills of this Company are produced many different kinds of rugs and carpets that have earned a national reputation for high quality, unexcelled beauty and remarkable durability. Among them all, "Hartford-Saxony" rugs stand preeminent. The wealth of experience, the facilities and skill developed in the passing of a full century are epitomized in this modern rug for modern homes.

The beauty of the high pile of a "Hartford-Saxony" rug is one of luxury and quality





"Hartford-Saxony" rug, pattern 1647, color 41. Gray walls with plain paneled effects of mulberry brocade, silk drapes reflecting the green, mulberry and an abundance of the blue of this rug, would compose a gracious dining-room background, tinctured with the spirit of Japanese loveliness.

"HARTFORD-SAXONY" RUGS

How they are made

FOR those interested in the special construction of "Hartford-Saxony" rugs, we will endeavor to describe briefly, and in such language as one unacquainted with the carpet industry can comprehend, the various processes of their manufacture. It is hoped that by this means the reader will be enabled better to understand the reason for the merit of this rug of sterling quality—a rug that fears no wear—and will desire to become more intimately acquainted with this really wonderful, American-made, loom-tufted fabric.

Design and Coloring

While the true value of a rug is its ability to endure hard service, the impulse to purchase comes first from a desire for its beauty as a decorative element. It must impart to a room an atmosphere of warmth and welcome, as well as render softness to the tread.

For those things which give beauty—the pattern and the coloring—we first must have a design. As this design is really a plan controlling the various processes of manufacture, the artist works on large sheets of paper specially ruled into little oblongs, called "checks," to show the position and color of each tuft of wool as it will appear in the finished rug.

This design is sent to the "colorist," who selects from hundreds of available colors and shades, those that are to be used in the pattern.

Now, we must prepare the wool and make the yarn.

Cleaning and Blending the Wool

Many carpet mills buy their yarn, but in the Bigelow-Hartford carpet mills raw wool is received direct from China, India, South America, Scotland, Persia and other foreign countries.

The wool fleeces, just as they are received, are tossed into a huge machine called an "opener," which pulls the bunches of wool apart and loosens them so that the hot, soapy solution in a great "washer" can dissolve the animal fats and scour the fibres. After this scouring the wool is dried by warm air, and is ready for the blending.

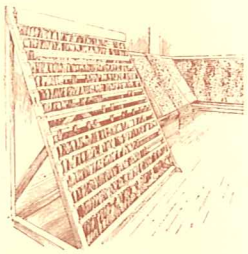
Wools from different parts of the world vary greatly in quality, length of fibre, springiness, lustre and sturdiness. The yarn used in a "Hartford-Saxony" rug is very carefully made from a special mixture of several kinds of wool, to obtain the utmost in durability and resiliency.

Making the Yarn

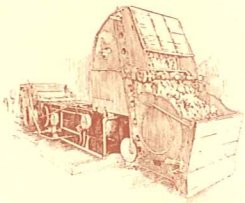
The blended wool now passes into a



Painting the design on special paper ruled into little squares to show the position and color of each tuft.

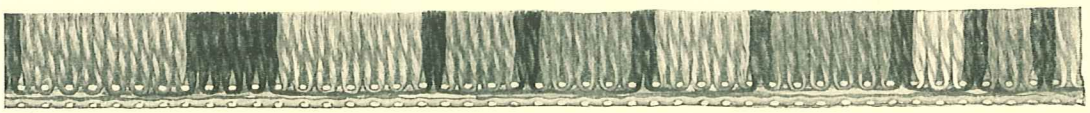


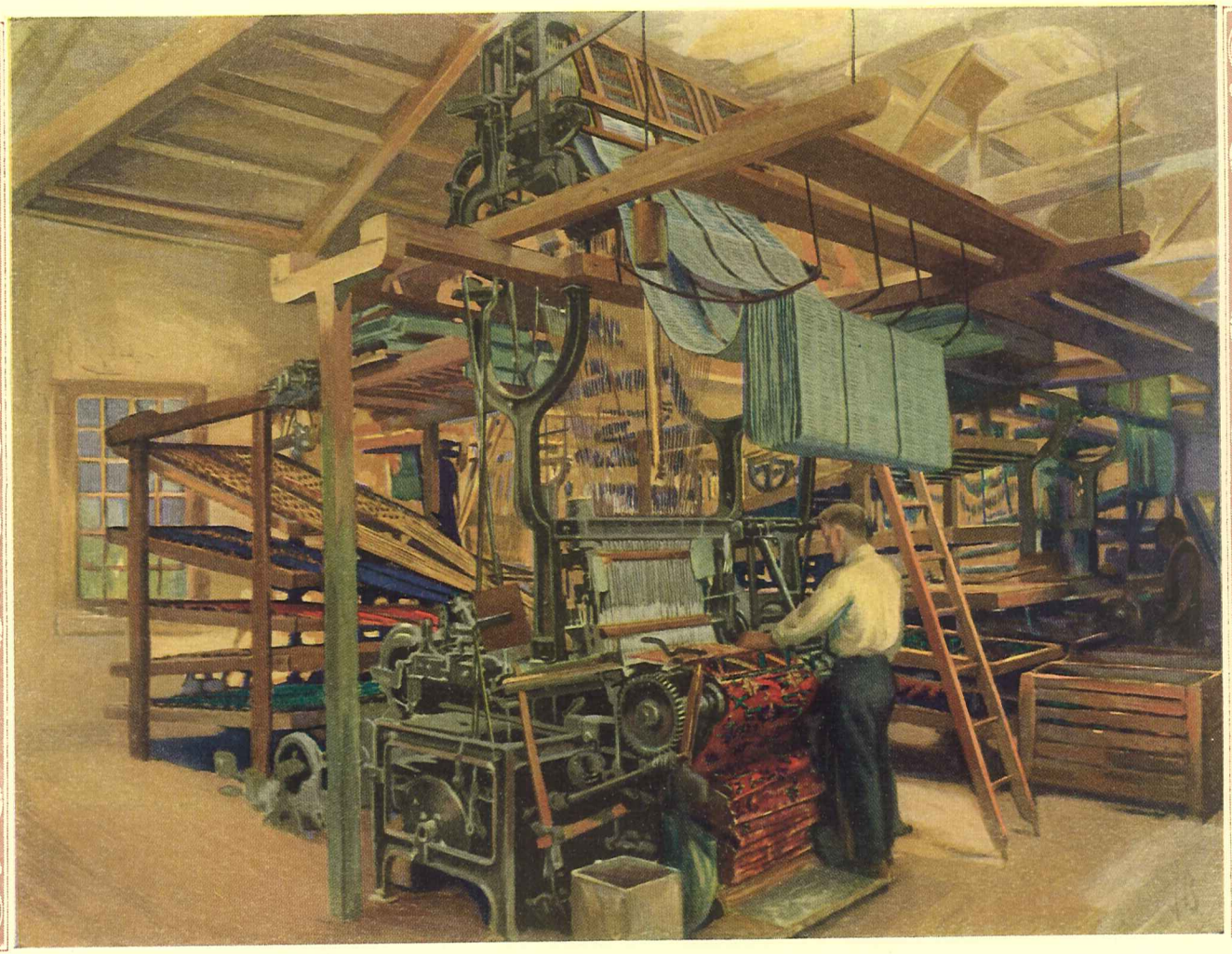
Rack from which the colorist selects the shades of wool to be used in making the pattern.



This machine "breaks" apart and loosens the tightly compressed wool from the imported bales, then drops it into the washer, at the back, to be scoured.

The high pile of a "Hartford-Saxony" rug forms a resilient cushion





A typical "Hartford-Saxony" loom, for weaving rugs and carpets of 27 inch width.
Looms for weaving wider rugs are larger in proportion.

"carding" machine. This is a large drum—literally a huge pin cushion with millions of pin points—over which revolve, in an opposite direction, several smaller rollers also composed of a vast number of pin points, pulling from the large drum tiny fibres of the wool. When these fibres reach the last roller they are drawn off in straight, untwisted streams, called "roving," each a trifle thinner than a lead pencil, and wound on large spools.

After three or four other machines have drawn the roving still thinner, the spools are placed on spinning machines, known as "spinning mules," which rapidly vibrate, or "spin," the roving to give it a slight twist, and wind it on spindles, or "cops."

The spun strands are now only a third of the thickness of the finished yarn used in a "Hartford-Saxony" rug. So the "cops" are placed on a "twisting frame" and the strands from three "cops" are twisted together into three-ply yarn.

Dyeing the Yarn

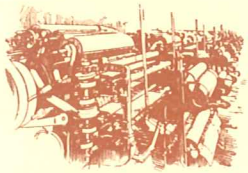
Only dyeing now is required to make the yarn ready for the loom. Dyeing is a wonderfully important process, requiring a wealth of knowledge. Some wools take the dye better than others. Some dyes must be used only with condensed steam; others must be started in cold water and brought to a boil to make them absolutely fast. Many dyes are composed of several different colors, and a few grains too much, or little, of any one would produce an effect entirely different from that desired. Furthermore, dyes vary in quality, and every batch must be rigidly tested.

The "Hartford-Saxony" Loom

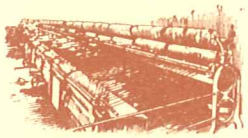
A "Hartford-Saxony" loom is shown on page twenty. It is a typical Wilton loom, with the Jacquard attachment overhead to control the weaving of the pattern. At the rear, five large racks, or "frames," hold hundreds of spools of yarn, from which come what is practically five layers, or "warps" of woolen strands. The equivalent of one of these layers is found in the upstanding pile that forms the surface of the rug; the four others are buried in the back, to give an effect of thickness to the rug, and add to its life.

How the Pattern is Formed

As the strands of yarn from these frames pass forward through the loom to produce the rug, some must be raised above the others, to form the pattern. The device which controls this is a sort of slatted chain of what are called "cards." These can be seen in the picture, draped over the upper part of the loom. Each card is perforated with a great many holes. The position of these holes governs the position and color of every tuft of wool that is to appear in the pattern of the rug. When the cards are laced together, they resemble the music roll of a player-piano and, in fact, have much the same function. As each card comes into position at the top of the loom, long needles press against it, and by passing through the holes, or being stopped by the card where there are no holes, operate a mechanism which



The carding machine pulls apart and straightens out the tiny wool fibres; then these are drawn off in soft, thin strands, called "roving," and wound on large spools.

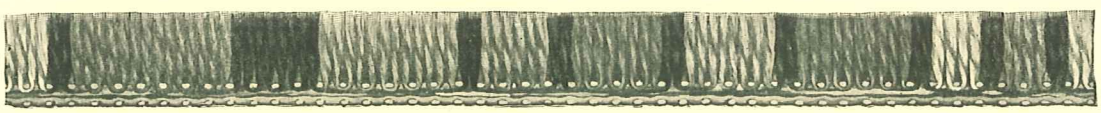


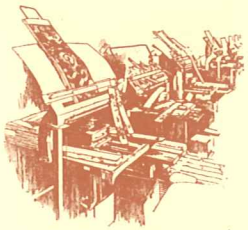
Several feet of the "roving" are drawn out at a time and rapidly "spun" on these machines called "spinning mules"; then wound on spindles, known as "cops."



The yarn is hung on the bars of a huge wheel that revolves through the dye vat, each skein being dipped in turn and then automatically shifted on its bar, so that every part of the yarn is thoroughly impregnated with the color.

There is a luxuriant feeling in the high pile of a "Hartford-Saxony" rug





Perforating the cards whose holes control the weaving of the pattern.



After weaving, the surface of the rugs is sheared to obtain a smooth, even appearance.

raises some of the strands to form the pattern and lowers the others into the body of the rug.

Weaving "Hartford-Saxony"

When the strands that are to show in the surface in a single row across the rug are raised, a long, flat wire is inserted between these and the lower strands. Then the upper strands are dropped behind the wire and bound, making a tight loop over the wire.

The end of this wire is formed into a little razor-like knife that splits the top of each loop as the wire is withdrawn, leaving a double row of fuzzy tufts.

Deep in the body of a "Hartford-Saxony" rug, is a cotton "stuffer" and a heavy cotton binder, to add softness to the body of the rug and make it lie flat on the floor without curling or slipping. They also act as a lining to the woolen body of the rug.

Not a particle of jute ever finds its way into any "Hartford-Saxony" fabric.

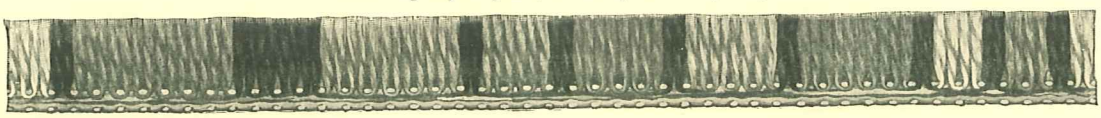
Finishing the Rugs

The rough, fuzzy ends of the tufts, tiny fibres that were pulled up as the knife slit the loops, must now be smoothed off. So, when the fabric is taken from the loom, it is "steamed" to untwist the ends of the tufts in the pile and to make the loose fibres stand straight up. Then it is passed through a "shearing" machine, where a roller, formed into a spiral knife, rapidly rotates over the ends of the tufts, sheering them off evenly. The process is very similar to that of gently raking up trampled down grass, and then running over it with a lawn mower. A "Hartford-Saxony" rug is sheared two, three, or even more times, until the tops of the tufts are made quite even, and all loose fibres are trimmed off.

In the inspection room each rug is carefully examined for even the slightest irregularity. As at each previous operation also it has been carefully inspected, usually there is little left for this final inspection, but whatever is not absolutely perfect is sure to be found now. Every rug that is passed on for packing is worthy to go into the world bearing in its back the mark of quality and integrity — the name "Hartford-Saxony." And every genuine "Hartford-Saxony" rug does have the name "Hartford-Saxony" woven in the back in white letters — at once an identification and a guarantee of quality.



Exact height of the pile of a "Hartford-Saxony" rug



"Hartford-Saxony" Rugs and Runners

are made in the following twenty-eight stock sizes, and can be made in special sizes to order:

22½" x 36"	2'3" x 12'	6'9" x 9'	10'6" x 12'
2'3" x 3'	2'3" x 15'	8'3" x 10'6"	10'6" x 13'6"
2'3" x 4'6"	3' x 9'	9' x 12'	11'3" x 12'
3' x 3'	3' x 12'	9' x 15'	11'3" x 15'
3' x 5'3"	3' x 15'	9' x 18'	11'3" x 18'
3' x 6'	4'6" x 7'6"	9' x 21'	11'3" x 21'
2'3" x 9'	6' x 9'	9' x 24'	11'3" x 24'

"Hartford-Saxony" Stair Carpet (Rolls)

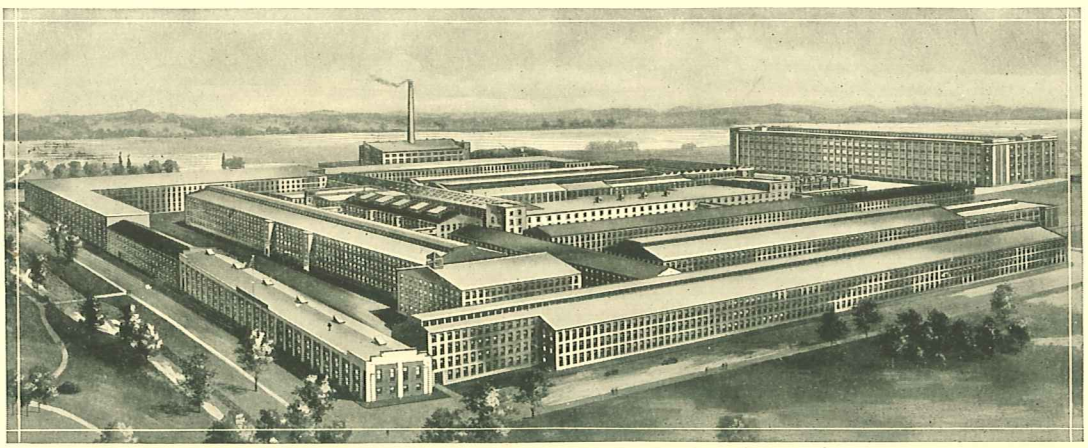
2'3" wide (3/4) 3' wide (4/4) 4'6" wide (6/4) 6' wide (8/4)

"Hartford-Saxony" Plain Carpets

In addition to a varied range of patterns, "Hartford-Saxony" carpets are made in the following plain colors:

Brown	Mouse	Natural Gray	Burgundy	Navy Blue
Light Tan	Beaver	Mulberry (2 shades)	Red	Medium Blue (2 shades)
Soft Tan	Sand (2 shades)	Rose Mulberry	Yale Blue	Cathedral Green
Taupe	Mole	Scarlet	Dark Blue	Hunter Green
Rose Taupe	Tete-de-Negre	Rose	Mid-Blue	Olive Green (2 shades)

If you have any difficulty in procuring "Hartford-Saxony" rugs, and will communicate with us, we will see that you are supplied by the dealer nearest to your home, who does carry them.



The Bigelow-Hartford mills at Thompsonville, Conn., where "Hartford-Saxony" rugs and carpets are made, contain over 1,879,370 square feet of floor space, and have a capacity to produce annually over 10,000,000 yards of carpets and rugs, in many different grades.

At Clinton, Mass., the company has other mills with a total of 828,000 square feet of floor space and an annual production of over 2,500,000 yards of very fine grade fabrics.

The magnitude of these plants is in itself a tribute to the quality of their productions, for only by constantly maintaining the worthiness of the goods manufactured is it possible to bring together an organization and equipment of this size.



Planned and Executed by the
H. E. LESAN ADVERTISING AGENCY
NEW YORK CHICAGO

5002—25M—9/25